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acter of the ware itself more strongly resembles that of the Westerwald district, since it is gray in color where a glimpse of it can be seen in places not entirely covered by the heavy blue glaze or enamel.

Each of the two tankards in the Museum's collection is mounted in pewter, both at top and bottom, and the lids are the original ones, undoubtedly attached when the pieces were made. They contain the initials of the original owners and are dated 1686 and 1689, respectively.

It is only recently that students of German stonewares have been able to ascertain the existence of many minor centers of manufacture in that country. This will account for the fact that examples of the seventeenth century Muskau wares whose origin has been traced by Dr. Otto von Falke, of Berlin, are as yet not figured in any of the ceramic works.

Dr. Falke is of the opinion that the rude brown stoneware jugs with glistening, sandy glaze, dark blue reliefs and scratched decorations, which are variously labeled in Continental museums, "Lausitz", "Proskau", and "Silesian", are all probably of Muskau manufacture.



NOTES

The cover design for this number, designed and executed by Mabel R. Stauffer, a pupil of the School, was awarded the Mrs. J. L. Ketterlinus prize, at the Commencement in June last.



The painted room from an eighteenth century house in the Austrian Tyrol, recently purchased, has been erected in one of the small rooms on the north side of the building, and is now on exhibition.



During the summer the work of changing the fittings of the exhibition cases in the East Gallery has been pushed, and the contents of many of the cases have been entirely rearranged, to the great improvement of the installation.



Four more cases have just been completed, two for the collections of silver and watches, and two for the Bloomfield Moore room.



SCHOOL NOTES—The regular day classes of the School, in all departments, opened for the new school year on Monday morning, September 30th, the evening classes a week later. Prospects for the season are very encouraging, and the changes and alterations made in the building during the summer will make for increased convenience and efficiency.

The most notable improvement in the building is the new studio for the Illustration class, which has been fitted up, and equipped with a large skylight, through the liberality of the Associate Committee of Women. The buildings have been overhauled throughout and painted by the School's own force.

Through the resignation of Mr. Barker the School loses a devoted and efficient instructor whose place it will be difficult adequately to fill. He has been compelled to give up his work here owing to pressure of other duties.

The principal change in the Art Department is in the course of illustration. Mr. Walter Hunt Everett, the instructor in charge, will further develop the strictly professional character of the work by practical training which the arranging and fitting up of new quarters has made possible. A large general class room has been prepared (the Associate Committee of Women contributing the funds), and a smaller one for advanced students, who will use it as a private studio, quite as they would in their professional commissions for publishers. The decorative character of the themes and treatment will be emphasized.

Another important change has been made in the modeling department by the revival of the use of salt glazed stoneware as a material for effective, simple forms of turned and decorated ware, the decoration being chiefly incised, or carved in very low relief, flatly painted ornaments, and animals. Vigorous studies made at the Zoological Gardens have been etched upon the surface, and cobalt, white, and tones of brown used to develop the designs. The salt glaze permits the minutest lines to be shown. The sgraffito work, in two superimposed colored clays, has been further advanced, and these two types of ware will be the special features of the season.

The experiments of Mr. Spear during the summer were made possible through the generosity of Mr. Jenks, and Mr. Morris, and give the most important results for a school product that have so far been obtained in this Department, and it is hoped will form a satisfactory contrast to the rather pretentious efforts of many of the craftsmen who affect either the extreme "primitive"—or pronounced "art nouveau" in these days. Large decorative vases for conservatories, with figures modeled in high relief; tiles and candlesticks for mantelpieces, are in process. The hard surface and impervious texture, which even acids will not affect, produce a brilliant effect in the play of artificial light. Miss Caley, who distinguished herself last year by her very clever studies of animals, has developed a most decorative method of handling, a highly conventional interpretation giving all the spirit of the living subject. To provide the inspiration which attainment gives, Mrs. James Mifflin has purchased and presented two of the most important of the large vases by Galileo Chini, who revived this work in Italy. One of these examples is designed in the Byzantine, and one in the Persian style, both showing the same facility and invention in the handling of ornaments and materials. The cement and garden pottery will also have a larger place in the course.

Mr. Barker, Mr. Mertz, Mr. Nacke, and Mr. Volkmar will not be in the faculty this season. For the present all the work in metal (except wrought iron) is under Mr. Andrade, who, besides the regular subjects required in the Normal Art Class, will develop the silver and enameling, so successfully begun last year.